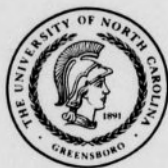


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CATHERWOOD, ADELE. An Exhibition of Portraits. (1976)
Directed by: Joseph Crivy. Pp. 2.

It was the purpose of this endeavor to present
portraits expressing momentary psychological states of the
sitters.

Adele Catherwood

A Thesis Submitted to the
Faculty of the Graduate School of
The University of North Carolina at Charlotte
In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Approved by

Joseph Crivy

APPROVAL PAGE

AN EXHIBITION OF PORTRAITS

This thesis has been approved by the following
committee of the Faculty of the Graduate School of the
University of North Carolina at Greensboro,

by

Adele Catherwood

A Thesis Submitted to the
Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1976

April 12, 1976
Date of acceptance by committee

Approved by

Joseph Cring
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following
committee of the Faculty of the Graduate School at the
University of North Carolina at Greensboro.

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Committee Members

Pat Galt

Andrew Martin

Robert Wiegman

Robert Halpern

Joseph Crum

April 12 1976
Date of Acceptance by Committee

ACKNOWLEDGMENTS

CATALOGUE OF THE EXHIBITION

I am deeply indebted to my grandmother, Florence Koch, and to my mother, Ruth Baranello, who enabled me to pursue this degree through their encouragement and financial support.

For their criticism and knowledge, I wish to thank Peter Agostini, Joseph Crivy, Andrew Martin, Dr. Rosthal and Virginia Budny.

1. Self-Portrait, One. 1975. Pastel, 16" x 17".
2. Self-Portrait, Two. 1976. Oil on canvas paper, 7" x 9".
3. Self-Portrait, Three. 1976. Oil on canvas paper, 12" x 12".
4. Self-Portrait, Four. 1976. Oil on canvas paper, 12" x 12".
5. Self-Portrait, Five. 1976. Oil on canvas paper, 12" x 12".

CATALOGUE OF THE EXHIBITION

1. Ariana. 1975. Oil on masonite, 12" x 12".
2. Beth. 1976. Oil on masonite, 12" x 12".
3. Cotting. 1976. Oil on paper, 10" x 10".
4. Laura. 1975. Oil on masonite, 12" x 12".
5. The Model, One. 1976. Oil on masonite, 12" x 12".
6. The Model, Two. 1976. Oil on masonite, 12" x 12".
7. Self-Portrait, One. 1975. Pastel, 14" x 17".
8. Self-Portrait, Two. 1976. Oil on canvas paper, 9" x 9".
9. Self-Portrait, Three. 1976. Oil on canvas paper, 12" x 12".
10. Self-Portrait, Four. 1976. Oil on canvas paper, 12" x 12".
11. Self-Portrait, Five. 1976. Oil on canvas paper, 12" x 12".

INTRODUCTION AND COMMENTS

The paintings and oil drawings presented here express fleeting states of mind. Since change in these states occur continuously, much as the landscape changes with the time of day, it is imperative that the work be done quickly to capture the essence of that state. I concentrate on what is revealed by the passage of inner time. I work as quickly as possible to impart my own spontaneity of response to the appearance of the psychological state of the sitter.

It does not matter whether or not I know the person to be painted. I establish an immediate contact with the sitter by arranging the studio space in such a way that there is no more than five feet between us. A first impression is laid down with a neutral tone by drawing with the brush. Larger color areas are then suggested by the color of the sitter's clothing. These areas take form as masses of light and dark color. The portrait Laura and the oil drawings are examples of this first impression which also becomes the finished portrait. After the larger areas define a certain form, a shorter brushstroke is utilized to break down the masses and give more detail. The color range of these strokes is intuitively taken from the first suggestions of color.

The expressiveness of these portraits is established not merely by facial features but also by the angles at which the head rests on the neck and the neck on the shoulders. To attempt to establish any degree of expressiveness in the work, I must be aware of the unity of mind and body, that is, the way in which psychological states are exhibited in bodily postures. I work intuitively from my own inner recognition of certain states of mind. The actual forms that emerge are related more directly to this inner awareness of psychological significance than to the observation of everyday physical appearances.

The color-wall background in the paintings and the white of the paper in the drawings is to focus attention on the head. The smallness of size is to produce an intimacy of contact with the work, much like the intimacy of the act of painting itself.

It is my desire that these paintings and oil drawings have a strong impact on the viewer and that he or she recognize a certain yet fleeting aspect of human feeling.